

CD 99-7/8



FACULTY OF MUSIC

presents

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Raffi Armenian, guest conductor
Measha Gosman, soprano

Saturday, January 23, 1999
8:00 p.m.
MacMillan Theatre

98 UNIVERSITY OF TORONTO 99

8/7-99 13
University of Toronto Symphony Orchestra
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PROGRAMME

Wolfgang Amadeus Mozart
(1756-1791)

Overture to *The Magic Flute*

Hector Berlioz
(1803-1869)

Les Nuits d'été, Op. 7
Text by Théophile Gautier (1811-1872)
Measha Gosman, soprano

Villanelle
Le Spectre de la Rose
Sur les Lagunes: Lamento
Absence
Au Cimetière: Clair de Lune
L'Île inconnue

INTERMISSION

Robert Schumann
(1810-1856)

Symphony No. 4, Op. 120
Ziemlich langsam – Lebhaft
Romanze: Ziemlich langsam
Scherzo: Lebhaft
Langsam – Lebhaft

Fred Perruzza, Director of Theatre Operations

about the artists

Trained in the European tradition, **RAFFI ARMENIAN** studied piano, conducting and composition in Vienna with Bruno Seidlhofer, Hans Swarowsky, Ferdinand Grossman and Alfred Uhl respectively. The young maestro landed his first conducting engagements at the Atlantic Symphony in Nova Scotia, Canada. Choosing to become a Canadian citizen, Maestro Armenian quickly established an illustrious career here with numerous long-term engagements to his credit. Perhaps the most prominent of these was his position as Music Director of the Kitchener-Waterloo Symphony, a position he held for 22 years. While in Kitchener-Waterloo he conceived and conducted a series of operettas for their "Oktoberfest," which garnered exceptional accolades. As Music Director of the Stratford Festival, he established the Canadian Chamber Ensemble (CCE) (originally the Stratford Ensemble). A sought-after guest conductor, Mr. Armenian has led the Belgian Radio Orchestra, the Enescu Philharmonic of Bucharest at the Ravenna International Music Festival, the Winnipeg Symphony, the Manitoba Chamber Orchestra, L'Orchestre Symphonique de Quebec, the Edmonton Symphony and the Hamilton Philharmonic. Maestro Armenian often returns to guest conduct in Kitchener-Waterloo, Victoria, Edmonton and Quebec. Maestro Armenian has a great passion for the human voice and has made a special point of working into his busy schedule operatic engagements at such illustrious companies as the Canadian Opera Company, Michigan Opera Theater, L'Opéra de Montréal, Opera Columbus and for the Indiana University School of Music. Most recent projects have been *La Belle Hélène* at L'Opéra de Québec and Mozart's *Così fan tutte* with Opera Hamilton. During 1988, while on sabbatical leave from the Kitchener-Waterloo Symphony, he started to compose an opera based on a novel by Stefan Zweig entitled *Beware of Pity*, having had his *Antigone—Prelude to Sophocles' Play* premiered in the 1987-88 season with the Kitchener-Waterloo Symphony. While in Canada, Maestro Armenian garnered numerous awards for his work. He conducted a television version of Menotti's *The Medium*, which was nominated for an Emmy Award that season. He also received a Juno nomination for a recording of Ravel and Schoenberg with one of Canada's great singers, Maureen Forrester, and the Canadian Chamber Ensemble. In 1988, the CCE was awarded the Grand Prix du Disque from the Canadian Music Council for its *Serenades* album, which was subsequently nominated for a Juno. Repertoire from the *Ensemble's Music from Berlin in the 1920s* was selected by Woody Allen to underscore his film *Shadow and Fog*. CBC Records has recently released the orchestra's fourth compact disc, bringing the total discography with Armenian to some 24 albums. Beginning a new phase in his career this season, Maestro Armenian has relocated to Graz, Austria, where he is Guest Professor of Orchestral Conducting and Director of the Student Orchestra at the Hochschule für Musik und Darstellende Kunst.

MEASHA GOSMAN was born in Fredericton, NB, Canada. She began her studies in piano and voice at eight and spent summers taking voice and piano masterclasses at the Boston Conservatory. In 1993-94 Measha began studies with opera singer Wendy Nielsen. Currently studying with Mary Morrison at the University of Toronto, she is in her fourth year of the Bachelor of Music in Vocal Performance. Measha is the recipient of the 1996 Grand Prize in Canada's National Federation of Music Festival Competition and is the 1997 overall winner and 1998 third year women's category winner of the National Association of Teachers of Singing Competition. She also placed first in the semi-final round of the Rosa Ponsella International Competition for the Vocal Arts. Measha was a guest soloist at Symphony New Brunswick's 1997-98 season opener, a featured artist in "Young Artists of Atlantic Canada" ten-city tour and a soloist at the 1998 Nova Scotia International Tattoo, to which she has been invited to return in 1999 and 2000. She has been asked to perform for Princess Anne and recently portrayed the legendary Portia White in the CBC movie, *One Heart Broken Into Song*. In 1998 Ms. Gosman premiered the title role in the new Canadian opera, *Beatrice Chancy*, with Queen of Pudding Opera Company, who plan to tour in 1999. Future engagements include the Nathaniel Dett Choral; soloist with the Etobicoke Philharmonic Orchestra and the Virginia Waterfront International Arts Festival Tattoo, as well as concerts in Germany, the United States, and Eastern and Central Canada.

Le Spectre de la Rose

THE GHOST OF THE ROSE

*Raise your closed eyelids
Softly touched by a virginal dream;
I am the ghost of the rose
Which you wore last night at the ball.
You took me still pearled
With the watering can's silver tears,
And through the starlit festivities
You strolled all the evening with me.*

*Oh you, the cause of my death,
Have no power to drive away
My rose-red ghost who will dance
Each night at your bedside.
Have no fear that I shall claim
A mass or De Profundis;
This fragrance is my soul,
And I come from Paradise.*

*My fate was worthy of envy;
Many a man would have given his life
To have such a beautiful death,
For I have your breast for my tomb,
And on the alabaster where I rest
A poet wrote with a kiss:
'Here lies a rose;
All kings will envy it.'*

Au Cimetière: Clair de Lune

AT THE CEMETERY

*Do you know the white tomb
Where a shadowy yew sways
With a plaintive sound?
On the yew, a pale dove,
Sad and lonely at sunset,
Sings its song,*

*A tune achingly tender,
At once enchanting and deathly,
Which hurts you,
And which you long to hear for ever;
A tune like the sigh in heaven
Of an angel in love.*

*It seems that under the soil
The soul wakes to join
The lament, and weeps
For the sorrow of being forgotten;
It complains like the dove,
Very softly.*

*On the wings of music
One senses a memory
Slowly returning;
A shadow with an angel's shape
Passes in a quivering beam of light,
White-veiled.*

*The flowers, fragrant at night, half shut,
Waft perfume faint and sweet
Around you,
And the phantom with vague gestures
Stretches his arms out to you,
Murmuring: 'You will come back?'*

*Oh! nevermore will I walk
Near the tomb as evening closes
Its dark cloak,
Or listen to the pale dove
Singing from the top of the yew
Its plaintive song.*

Sur les Lagunes: Lamento

ON THE LAGOONS

*My lovely one is dead;
I will weep for ever.
She carries my heart and soul
With her into the tomb.
Without waiting for me,
She has returned to heaven;
The angel who led her
Would not take me too.
How bitter my fate is!
Ah! without love to set out on the sea!*

*The white creature
Lies in her coffin;
To me all nature
Seems to be wearing mourning!
The forgotten dove
Weeps, weeps thinking of the absent one.
My soul weeps and feels
Deserted too.
How bitter my fate is. . .*

*Over me the huge night
Spreads itself like a shroud;
I sing my sad ballad
Which only heaven hears.
Ah! how beautiful she was
And how I loved her!
I will love no other woman
As much as I loved her.
How bitter my fate is. . .*

Absence

ABSENCE

*Return, return, my well beloved!
Like a flower far from the sun,
The flower of my life is closed,
Far from your rosy smile.*

*Between our hearts such a distance!
Such a space between our kisses!
O bitter fate! O hard absence!
O great and unappeased desires!*

Return, return, my well beloved . . .

*Between us now, so many plains,
So many towns and villages,
So many little dales and mountains
To weary any horses' hooves.*

Return, return, my well beloved . . .

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I

Shane Kim, *Concertmaster*
 Jennifer Ahn
 Daniel Bard
 Grace Chen
 Andrew Eng
 Akiko Kojima
 Lynn Kuo
 Elspeth Lacy
 Praise Lam
 Elation Pauls
 Sarah Pratt
 Aidan Pendleton
 Peter Seminovs
 Katherine Unrau
 Li Wang
 David Wilson

Violin II

David Rehner, *Principal*
 Grace Cho
 Linda Choi
 Andrew Chung
 Ha Yan Ji
 Katarina Kin
 Rebecca Kurtis
 Andrea Mindszenty
 Karen Nam
 Michael Pallett
 Christian Robinson
 Sarah Rukkila
 Lily Szeto
 Robert Uchida
 Anita Walsh
 Sophia Wilson
 Ursula Zielinski

Viola

Daniel Trinh, *Principal*
 Claudine Guidoin
 Peter Ing

CheonSeon Kim
 Dale Kim
 Jeewon Kim
 Max Mandel
 Sam Marino
 Jennifer Mitchell
 Liliana Ripandelli

Cello

Paul Chaddock, *Principal*
 Marion Arthur
 Allison Bissett
 Darko Butorac
 Young-Shin Choi
 Karen Houston
 Martin Kratky
 Monika Kulkowska
 Andrew Luchkow
 Sarah Martin
 Judith McIntyre
 Rachel Pomedli
 Mateusz Swoboda
 Kristen Wanner
 Jenny Yoon
 Leo Zhang

Double Bass

Joseph Phillips, *Principal*
 Hilda Cowie
 Jordan Kirkness
 Laura Moore
 Lee McPhee
 Peter Olsen
 Paul Rademacher
 Stephie Smith

Flute

Joan Browne
 Natasha Harwood
 Stephen Lam
 Stephen Tam
 Raven Wong

Rosanne Wieringa

Oboe

Rob D'Orante
 Elisabeth Mellinger
 Shu Yu Betty Meng
 Keri Skitch

Clarinet

Alanna Bello
 Megan Chellew
 Carlos Melendez
 Allison Norman
 Robert Woolfrey
 Mitchell Yolevsky

Bassoon

Matthew Antoine
 Cathleen Biggs
 Amber Hill
 Grytje Schurer

Horn

Stacey Allison
 Cresta de Graaff
 Darren Kirkpatrick
 Seanan McGee

Trumpet

Matthew Brooks
 Greg Colley
 Donovan Fuller

Trombone

Joe Corcoran
 Kevin Fleming
 Nevawn Patrick
 Brad Ritson

Timpani

Dylan Benson

Harp

Katharine Neufeld

upcoming orchestra concerts

Sunday, March 28, 1999 at 8 p.m. Walter Hall. Tickets \$15/10.

U of T Chamber Orchestra Gala Concert, with guest conductor José Luis Garcia.

Saturday, April 10, 1999 at 8 p.m. MacMillan Theatre. \$10/5.

U of T Symphony Orchestra with Sir David Willcocks, Lydia Adams and Doreen Rao, conductors; Robert Silverman, piano; Elmer Iseler Singers and U of T Choirs. Featuring Barber's Adagio for Strings, Beethoven's Choral Fantasy and Srul Irving Glick's "The Hour Has Come."